

DESIGN

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Thirslund



Francois et le Loup—Jais Nielsen



Thirslund

CERAMICS AT THE PARIS EXPOSITION

Adelaide A. Robineau



IN a hasty survey of the Exposition there was a feeling of disappointment at the small number of artistic ceramics and especially at the unexpected lack of originality shown in many of the objects exposed. But, once having decided on the exhibits worthy of study, a surprising number of interesting and unusual potteries seemed to spring up sporadically all over the Exposition.

The Danish section had the most inspiring exhibit because

of the greater initiative shown, not only in types of design and decoration, but in the use of material. Here is perhaps best illustrated the value of employing really worthwhile artists, for almost all of the big individual artists are employed in the works of the Royal Copenhagen Manufacture and of Bing & Grondahl, and beyond a doubt these firms are today leading the world in the production of art ceramics in quantities. The individual potters who direct the different lines of work in these potteries—and there are many different lines—have a force and freedom of thought and execution not often found in the exhibits of other countries, and assuredly nowhere else is found so vast an aggregation of talent.



Gres Vase—Jais Nielsen



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Gres Vase—Jais Nielsen



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The point especially to be dwelt upon is that *they make it pay*. The public really appreciates new things if they are truly beautiful or novel. If people still buy the wearisome old ideas, it is because they must; because the newer, better things are not made in sufficient quantity to appeal to their purse.

Here every piece has the beauty or interest and finish of an individual piece, and the fact that the individual artist who designs them is also a maker of unique pieces of great monetary value adds much to the eagerness of the public to buy examples of his or her work which the large firms offer.

Jais Nielsen, perhaps the most original of all the Danish potters, designs and executes for the Royal Copenhagen Manu-



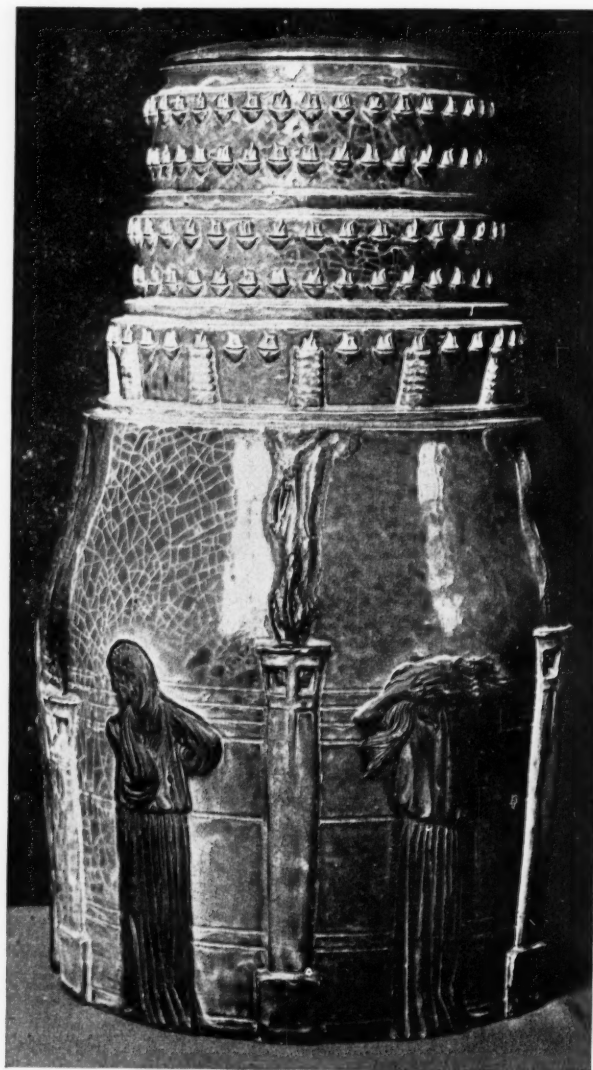
Bindesboll

facture vases in celadon of delicate finish and figures in gres, massive and free in technique. His individual work is a crude looking faience or yellowish stoneware with free brush work decoration and colors reminiscent of the early Christian or Coptic, the subjects biblical or Byzantine. His style suggests that of the American Henry Poor, a primitive art, but on a larger scale. His forms are good and strong. His crudely modelled figures of men and animals, surmounting his large jars or forming handles, are stimulating to the imagination. His drawings are incised in the main lines with a strong, sweeping stroke. He is a master of technique worth studying in every way.

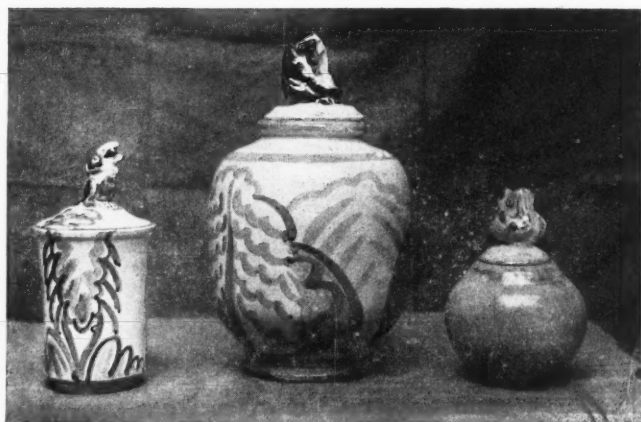
Willumsen, the original artistic director of the firm of Bing & Grondahl, shows only one massive cinerary urn in gres, a semi-mat grey glaze with flames of blue, green and yellows. The effect is so suggestive and modern in spirit, no doubt is left that to his leadership is due the forward movement of Bing & Grondahl in ceramics. It is full of inspiration for the maker of stoneware, especially architecturally. The field of cinerary urns also is one worth investigating.

Another forceful modeler of animals and human figures is Knud Kyhn, who is employed by the Royal Manufacture, Bing & Grondahl and the Kohler & Naestved Pottery. He uses a similar technique to that of Jais Nielsen in his massive groups of animals with a feeling of restrained savagery, though his brush

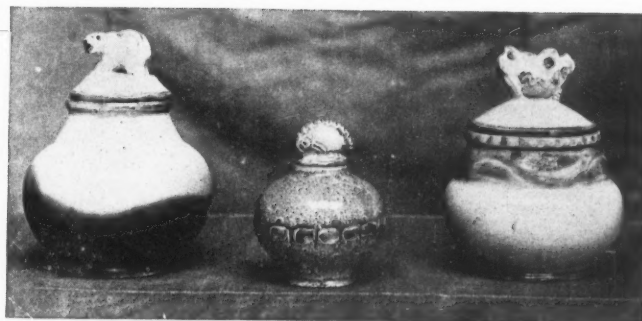
(Continued on Page 144)



Willumsen



Knud Kyhn—Kohler & Naestved Pottery



Knud Kyhn—Kohler & Naestved Pottery



Knud Kyhn—Kohler & Naestved Pottery



P. Nordstrom



Thirslund—Kohler & Naestved Pottery



Fig. 15

THE HUMAN FIGURE IN DESIGN

N. B. Zane

THE purpose of this paper is to show that the use of the figure as a decorative motif is both widespread and varied, and to suggest means whereby the student's knowledge gained by realistic study of the figure may be put to good account in decoration. Illustration I is from a photograph of a marionette from Java. It is made of leather, jointed so that one arm may be moved at shoulder and elbow, the whole mounted upon sticks for action in pantomime. But note the designer's clear intention to realize a decorative end. Every feature is seized upon to produce a design—eyes, hair, nostrils, folds of flesh, toes are called upon to produce pattern, and a great variety of pattern at that. Figure II is a Japanese print from Toyoharu. It resolves itself into pattern of line and pattern of shape and tone, with the figure construction clearly felt beneath the draperies—the design structure upon which the whole is planned. Reduce it to a pattern of line by a tracing—Figure III—for study of the lively interest in the line alone. The student cannot do better than make many tracings from just such prints to learn pattern of line. Compare this with the elaborately accented line treatment in the stencil interpretation of the figure in Figure IV. In illustration V the figure forms the basis of another fine design. The lower hand gathers the costume into great folds but the designer contrives that hand as a point from which the lines and shapes radiate in fine pattern. The whole design is balanced nicely upon the full swing of a big S curve reversed. The arrangement of light-and-dark, or *Notan* as the Japanese say, is worthy of study.

Illustration VI is an adaptation of the figure to wood carving and comes, together with VII, from the exhibitions of the work of Professor Cizek's students. These carvings show that design qualities are of first consideration—that the figure is only the idea upon which the beauty of line and mass and space are based. Not what the figure *is* but what the figure *can do* for the genius of the designer is the great truth of such products. Unfortunately, the wood was broken in transportation of the carving in VII, but, invalid as it is during repairs, it is an inspiration for those whose design spirit is creative rather than imitative. Unquestionably modern design is coming fast to that period where imitative work is regarded too insignificant for a place among worth while products. Since the work of Professor Cizek's students has been shown so widely about our country, and reproductions shown on these pages (see issue for November, 1924) to those who could not see the originals, the American



Fig. 6

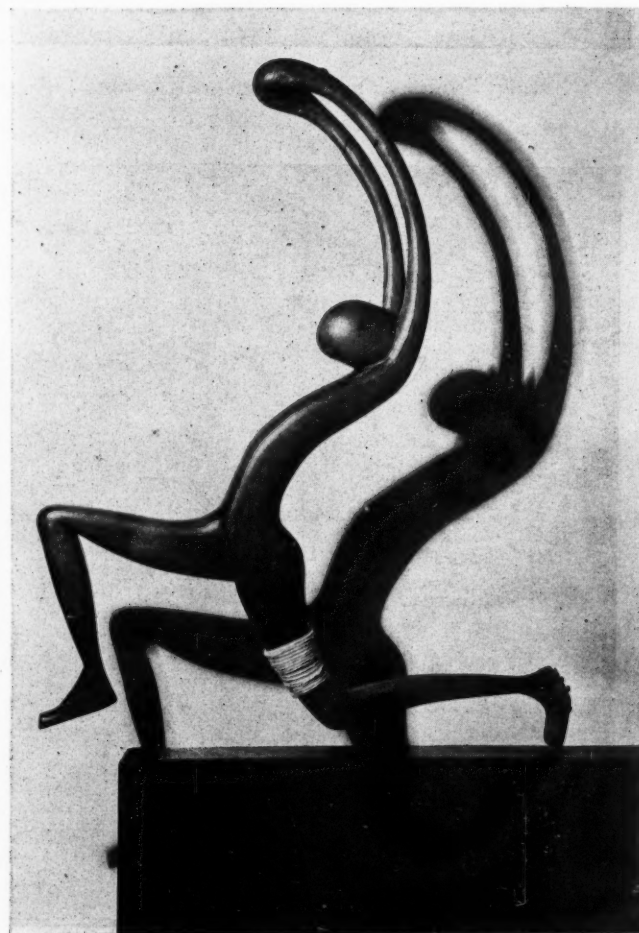


Fig. 7



VASE—MAY WARNER

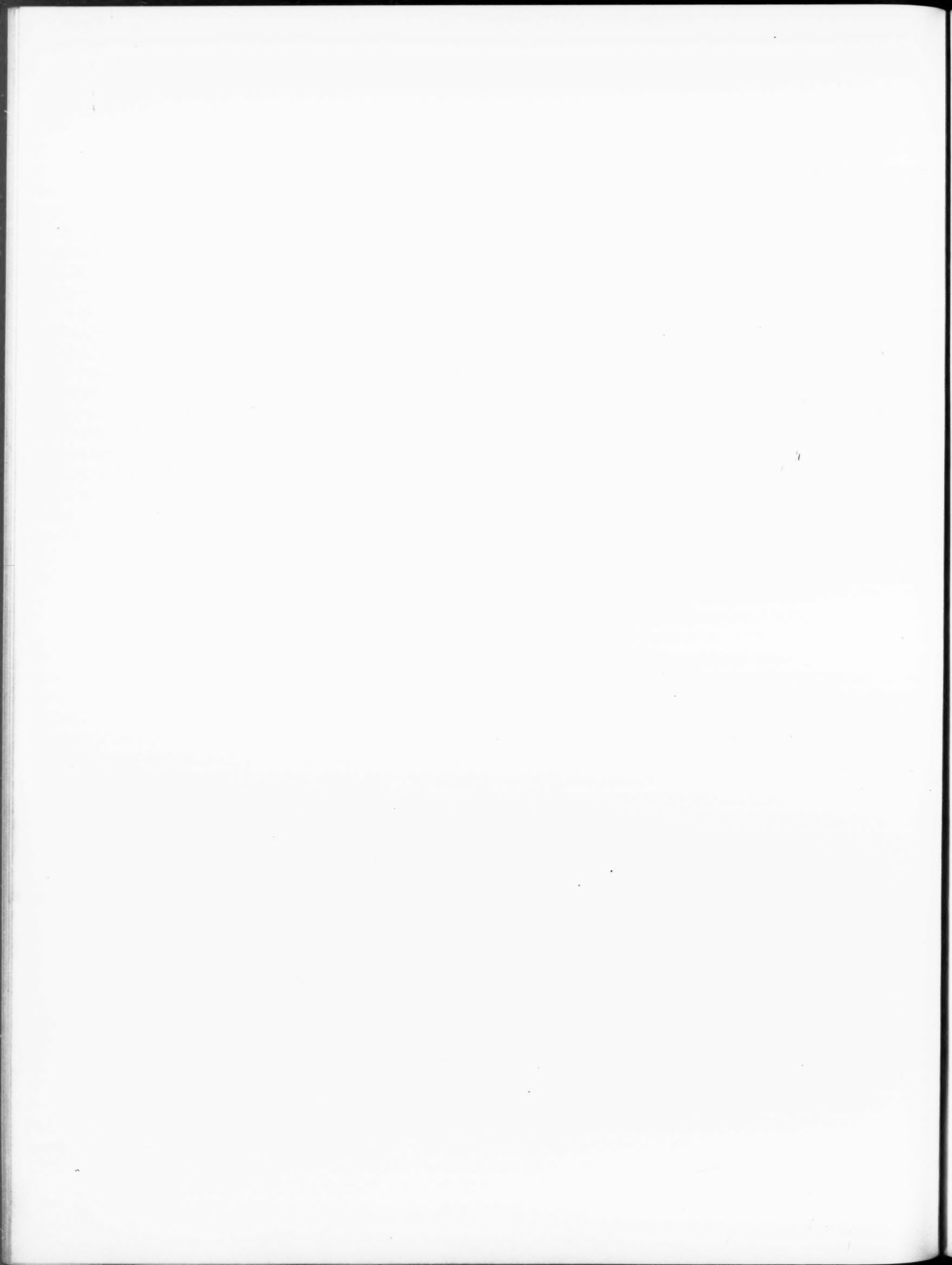




Fig. 5



Fig. 2



Fig. 1



Fig. 4



Fig. 11



Fig. 14

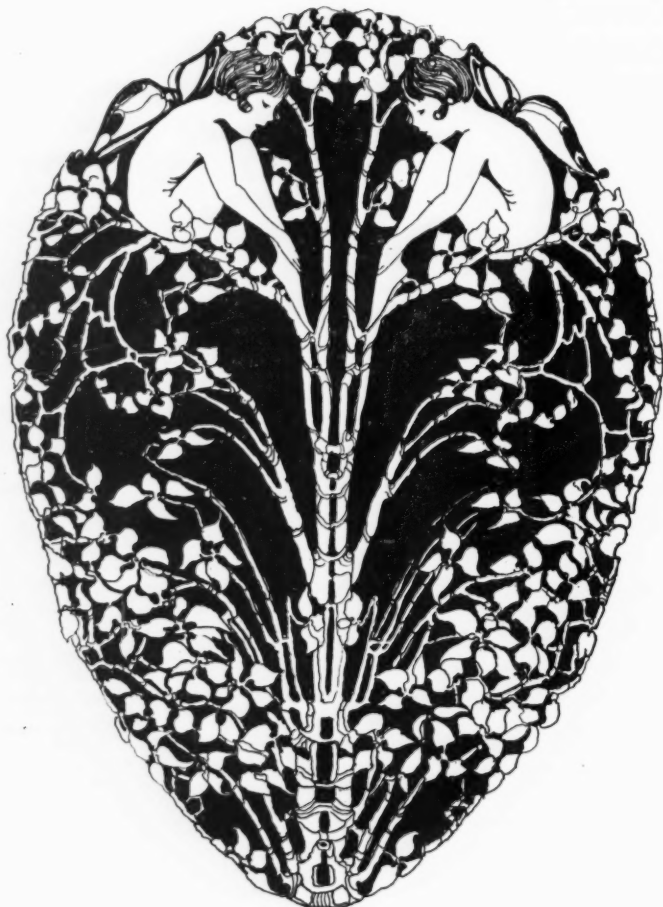


Fig. 12

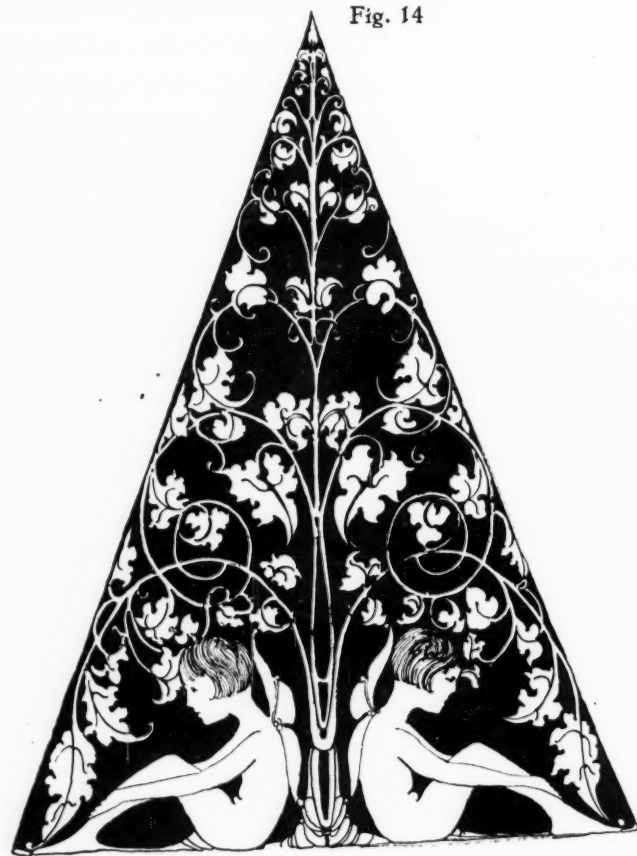


Fig. 13

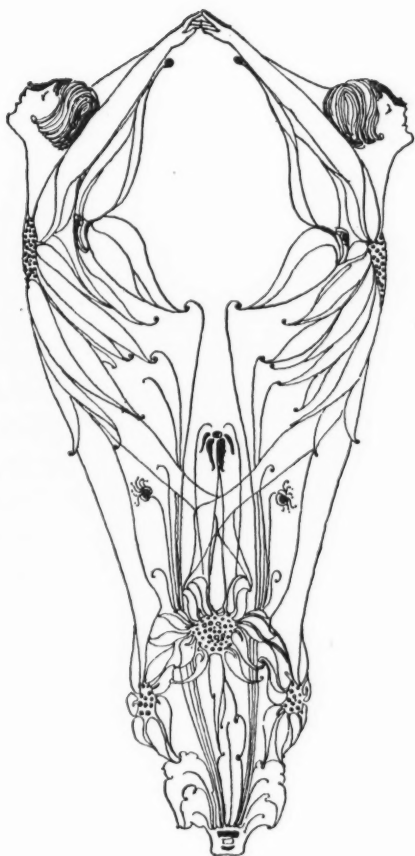


Fig. 8

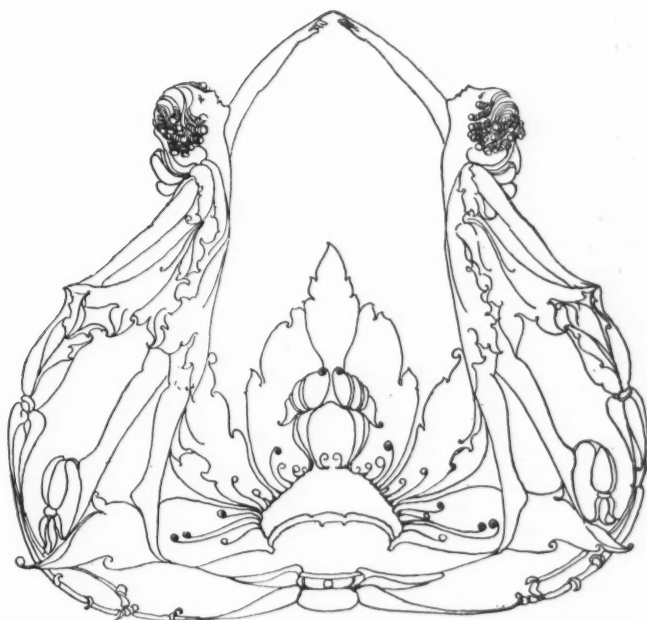


Fig. 9

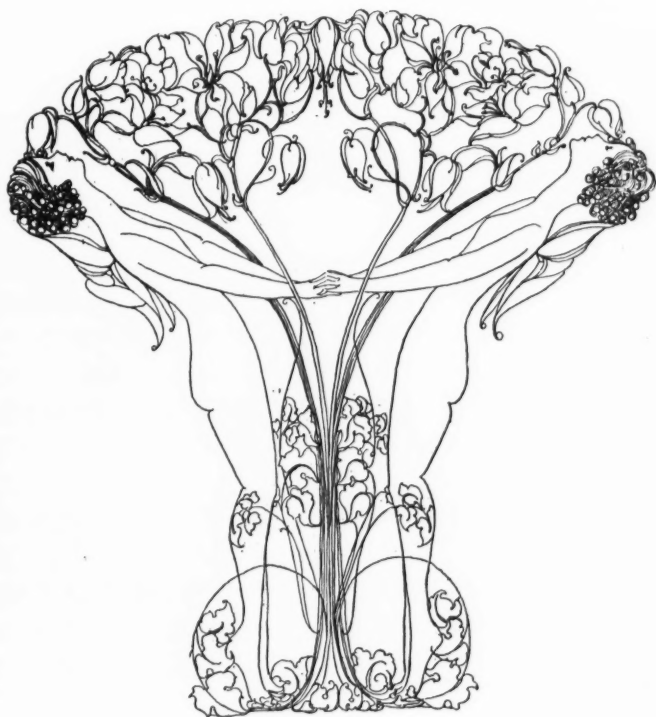


Fig. 10



Fig. 3

student has opportunity to observe the skill for arrangement which pervades even the wood blocks showing simple and effective decorative use of the figure.

Students in our Art Schools make careful study of the figure in Life Classes, but for design's sake this realistic study should not be an end in itself. The knowledge of the figure that one acquires in Life classes is but the peg upon which to hang the fabric of one's own creative ideas. Miss Paden's work, Figures VIII to XIII, shows how the knowledge of bodily proportions and contours may be made the basis for decorative creations in line and mass, plus the personality contribution of imagination. Miss Muirden's work, Figures XIV and XV, indicate a cleverness in placing the figure with decorative backgrounds and a preference for brush and tempera as a medium. While these last reflect a mature knowledge of anatomy, the begin-

ner in Life drawing may be afforded his opportunity as well to make decorative use of his product. Figure XVI is a charcoal drawing from Life class, relatively easy—no hands, no facial features. Figure XVII is a tracing from the charcoal study with costumes sketched in—further brought to a decorative conclusion in Figure XVIII, the speedball pen used as a medium. While this rendering has certain faults it is enough to show the student the possibilities of the work. Figure XIX is another decorative rendering in water color arrived at in exactly the same way. The work of Edmund Dulac and Kay Nielsen, in decorative illustration of books, is recommended to those who would see the fine possibilities of work in this field, while simple patterns of figure and costume are readily applicable to problems in painted panels, gesso, china, batik and the linoleum block.



Fig. 16



Fig. 19



Fig. 18



Fig. 17



Byzantine, 6th century
Courtesy of the Metropolitan Museum

SIMPLE JEWELRY

Fifth Article

Carlton Atherton

BRACELETS are as common among savages as necklaces. There seems to have been no races of mankind that did not wear them at an early stage, in one form or another. Necklaces have never been of any actual use but bracelets have; they are, as a rule, more solid and can easily be removed, and a sharp circlet of shell or metal can surely have been very effective as a weapon or missile.

The use of iron bracelets is credited to some of the savages of the Congo. Some wear shell discs with sharp edges, protected in time of peace in leather coverings. Others, living about the Upper Nile, have heavy spiked bracelets, which can be used as deadly weapons. In Assyria bracelets, when worn above the elbow, are considered to be a badge of rank. In Persia bracelets are worn by the Shah and his sons, as marks of their high rank.

In England, as well as Persia and Assyria, bracelets have been used as a mark of rank; until quite recent years they were put on the sovereign's wrists at Coronation. The royal bracelets of England are now kept in the Tower of London. For the coronation of Charles II they were made by Robert Wyner. They are flat bands of gold about one and a half inches in width, lined with red velvet, ornamented on their outer surfaces with champleve enamels in the colors of the national badges.

The bracelet has quite a history and carries with it many traditions. For this reason alone, if for no other, it should not be treated lightly. Every possible effort should be made to make it beautiful.

There are many ways in which bracelets can be made. Simple twists alone could be used, or combined twists and plain wires. Twists and grains or balls give a rich effect.

Flat piercing is the simplest method of obtaining a satisfactory result; this can be enriched with carving. Ornament may be applied to the flat piercing, such as ornamental wire mouldings, etc. A pierced silver bracelet, when mounted on copper, is very interesting. Combined gold and silver can be worked up beautifully. For the more advanced workers, stones of all kinds may be used. Repousse is always effective. Enamel work, of which there are many varieties, painted, bassetaille, plique au jour, grisaille, cloisonne and champleve being the important ones, has every possibility in it.

Simple piercing will be taken up here since it has been dealt with before. The design, after having been decided upon, is traced on thin tracing paper and painted in solid black. India ink is the best medium. The tracing is then carefully glued to the silver. The glue, as mentioned in a former article, should be diluted with water. Great care must be taken not to stretch the tracing in this process, lest the design be distorted. It must be made so that the edges of both ends match perfectly when placed together.

Holes are then drilled in the background which is to be

pierced. After the piercing has been completed, the edges are filed true and bevelled. The silver is bent very carefully, so that the design will not be warped or distorted, until the ends meet. If the ends do not fit well, they must be filed until they do. They are next wired together and soldered; the joint is then carefully filed.

Here, if one is fortunate enough to have it, a bracelet mandrel is used. The bracelet mandrel is a long truncated cone of steel. The bracelet is slipped on the mandrel and tapped down with a wooden mallet until it is perfectly true.

If a bracelet mandrel is not to be had, a piece of pipe or any round piece of metal or hard wood can be used, which is slightly smaller in diameter than the bracelet.

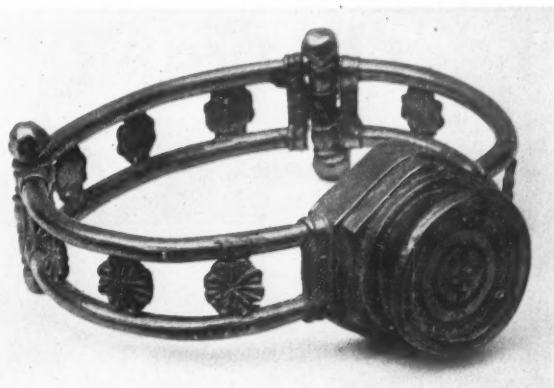
As soon as the bracelet is true, it is removed from the mandrel and filed up again in any places which may need it. The edges should now be bevelled off again and the whole piece finished up with emery paper, oxidised, and polished with jeweler's rouge if a high polish is desired. Otherwise it is buffed without the rouge until the silver is an even color.

The metal should be about 17 or 18 gauge. If thinner silver were used, it would be so thin that it would bend too easily and soon wear and break. If the silver bracelet were to have a copper back, then the silver should be about 22 or 23 gauge; the copper need not be as heavy.

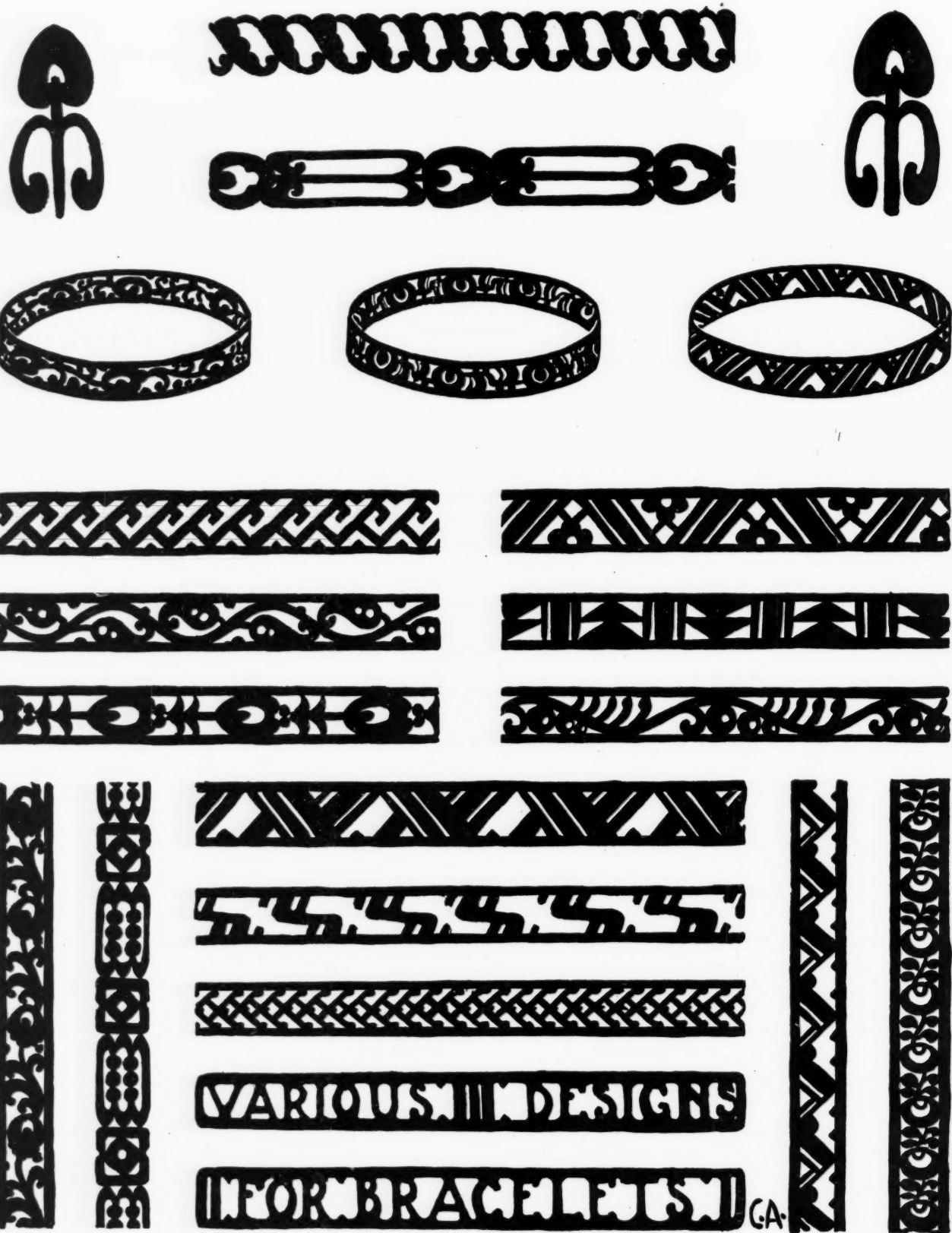
The copper band is made slightly smaller than the silver one. It should be just large enough to be forced inside the silver band, and wide enough to project one-eighth of an inch on each side. Some Silver solder should be filed. After the inside of the silver band and the outside of the copper one have been scraped until very bright, they should both be coated with the borax solution. The silver solder filings are then sprinkled all over the inside surface of the silver band, which has been bound



East Indian, 17th century
Courtesy of the Metropolitan Museum



Byzantine, 5th century
Courtesy of the Metropolitan Museum

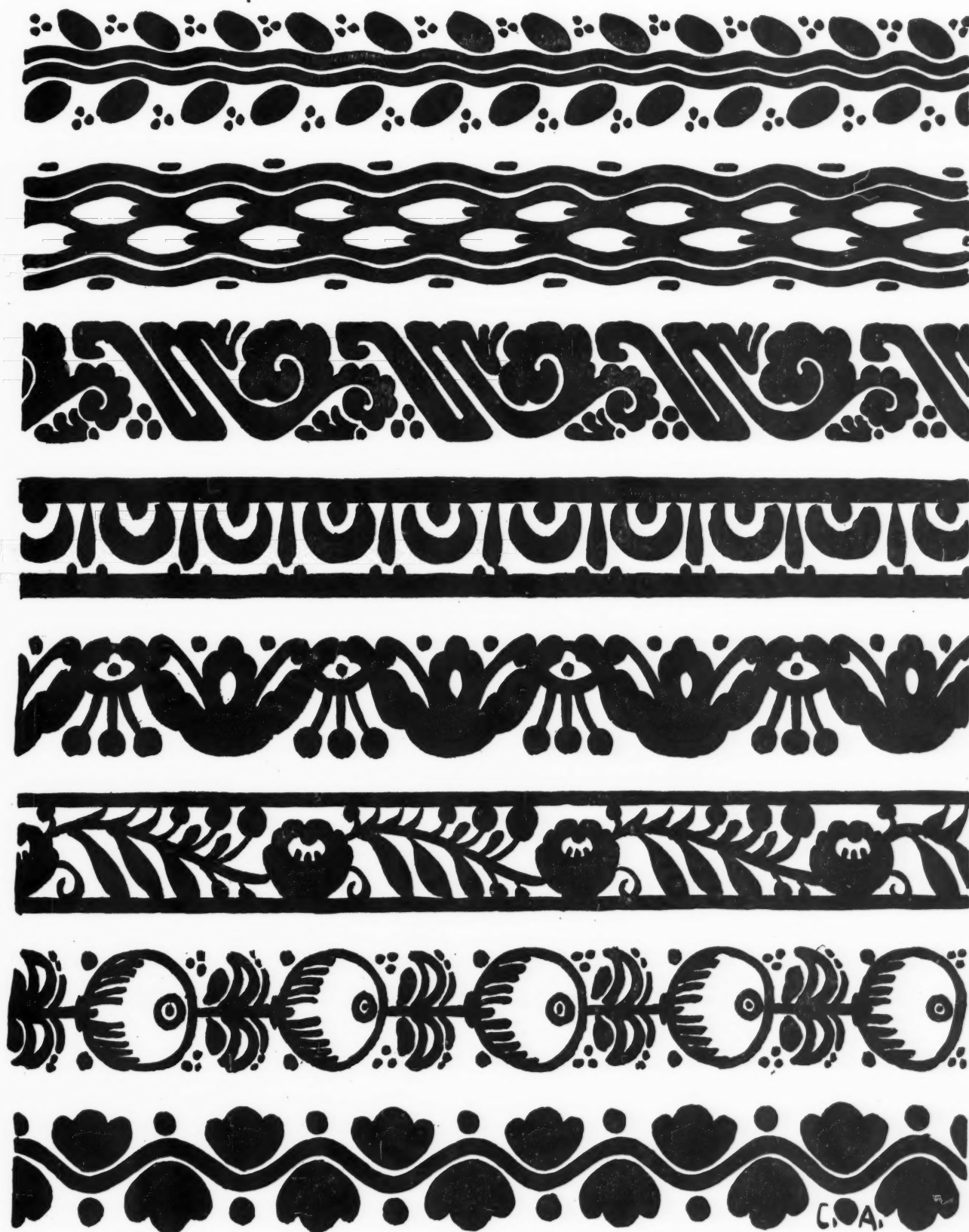


Borders to be adapted for Bracelets

around, not too tightly, with binding wire. The torch is applied until the solder runs. It should be dipped in the pickle for a moment and then given a fresh coating of borax. The copper band is forced inside the silver one and the whole is heated from

the inside. Two torches should be used when soldering copper, as it requires a great amount of heat.

After the solder has run satisfactorily, the binding wire is removed and the whole piece boiled up in a weak pickle. When



Borders to be Adapted for Bracelets

it is clean the copper is filed down even with the silver on the edges which should be rounded, both on the inside and the outside.

With a few gravers the edges of the design could be carved,

giving a very rich effect. The whole piece can be oxidised and buffed up to either a glossy satin finish or a very high polish.



D. Pressman

TURNING YOUNG IMAGINATIONS INTO THE FIELD OF TEXTILE DESIGN

Felix Payant

Evander Childs High School

AS has already been stated in these articles, the imagination of the High School youth needs not so much training or development as a chance to express itself. The pent up creative powers beg for a means to escape from the all too common memory exercises and the automatic reproducing of some one's else idea as a result.

The art work in the school offers one opportunity, if it is only seized upon, to rescue from extermination that rare spark by means of which art in all its forms is fired. If "art is the ultimate aim of all constructive work," is it not worth while to protect the creative imagination which is its strongest factor?

The youth, as we know, is already extremely critical of his own work and equally self-conscious. So it should be the duty, first of all, of the art teacher to avoid the complete inhibition of this finest mental faculty; placing emphasis upon the individual reaction rather than upon imitation of others is of greatest importance at this point. This means, then, that a fresh, original approach is incomparably superior to a weak, poorly made reproduction of some other person's ideas or the repetition of the individual's own.

We are told that the man who made the first key was a great artist, while the man who made the second was but an artisan, because his was an imitation of the first. The commercial world recognizes the superior merit of the original Paris gown over one of its hundreds of copies, even though they be made of equally excellent material, and consequently it seems quite obvious that the imagination is not given free play if the instructor has placed before the class illustrative material in the form of finished products which, through the general state of affairs, cry out for imitation. There is no question but that the usual

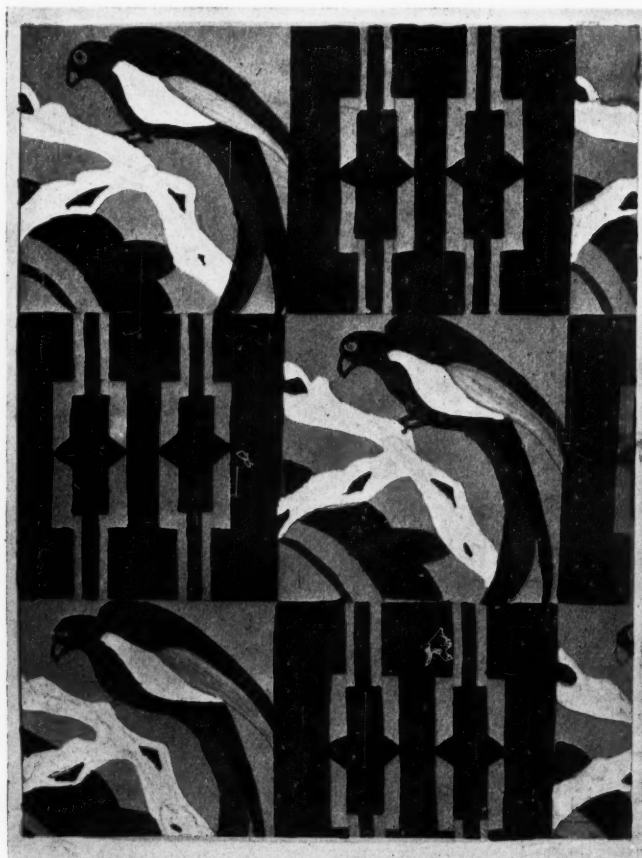
material placed before young pupils in design for inspirational purposes limits them seriously and prevents the expression of their best.

A few simple yet significant principles, upon which the decorative materials may be fastened, will do much to give a feeling of security to the young designer. It gives him a structural frame work upon which to stand independently. As some one has said: "Let the feet be on the ground while the head is in the air." With a few, yet adequate, guides, which will be suggested later, the imagination will feel free to travel.

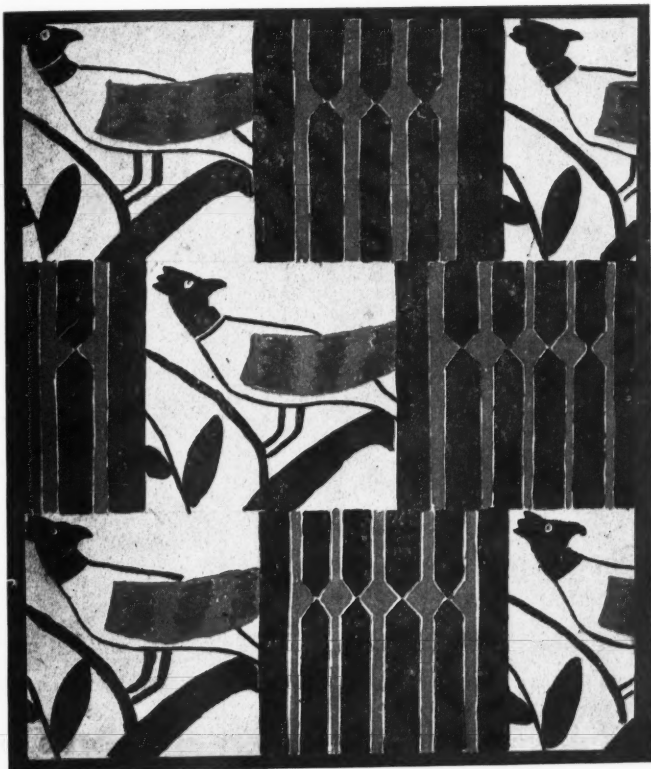
In order to explain the basis upon which the textile designs reproduced here were made it will be necessary to make a resume of the preceding first term's work. These designs are the work of second term's pupils, that is the last half of the first year in High School.

At the very beginning cut paper proved to be the best medium through which to begin, because with it pupils work directly with mass and value, which is fundamental in design. Variety was the first and most emphasized principle taught, and pupils soon realize that a variety of sizes, shapes, values and edges defining the masses, is the basis of interesting designs. Unity next is important in that a great variety of things must be placed together in the right relation, so as to produce a single thought. In other words, all parts must have pleasing relations to all others. It is just like unity in sentence structure, and easily made real. With this then thoroughly understood through much practice, the young designers learn to invent or create units from which larger designs grow.

At the beginning of the second term, the term in which these textile designs were made, the problem about which all the design work centered, space division, was taken as the starting point. Given any area, whether rectangular, square or circular, and a subject, the pupils were to break up the space in a decora-



Checker Board Designs, Bird Motive—D. Parella



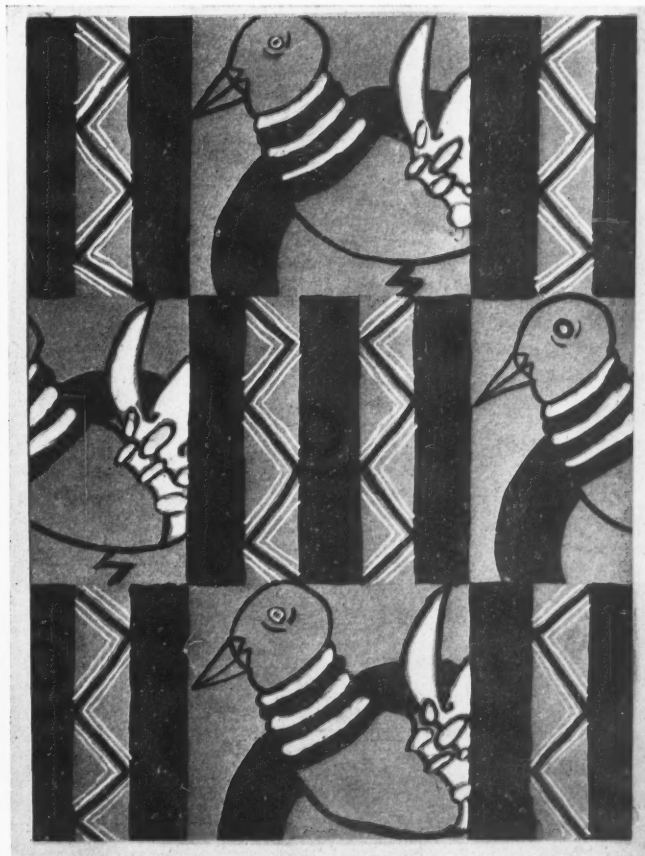
E. Scharf



E. Slotoff

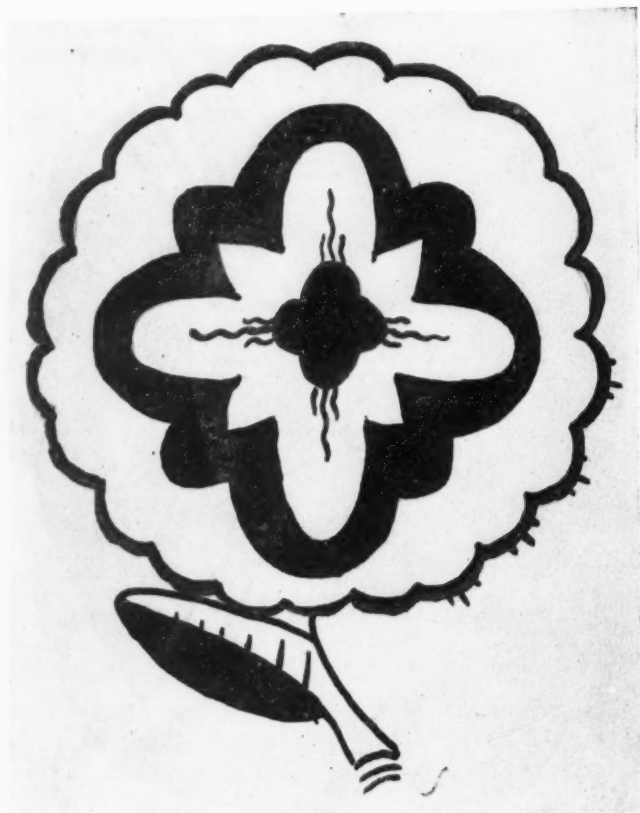


D. Stahl

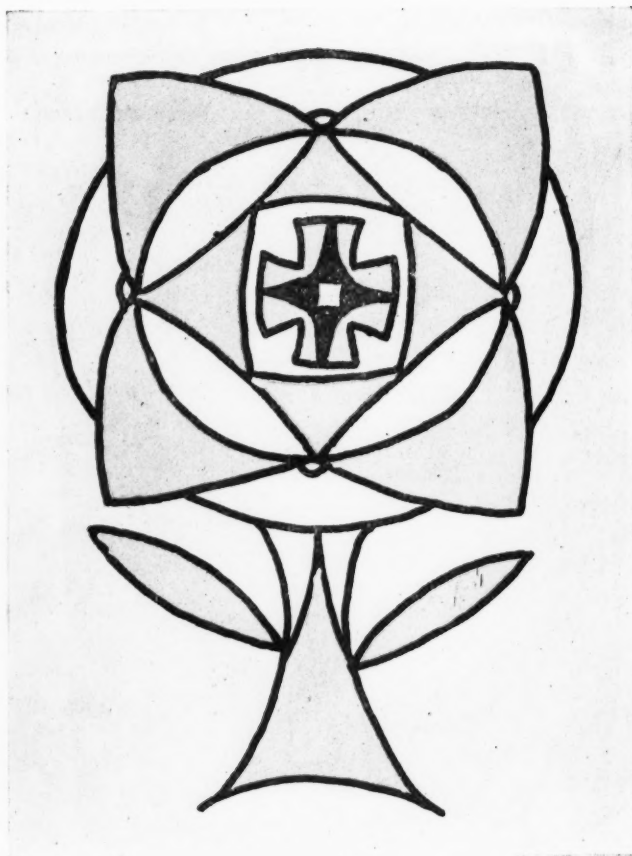


L. Viscount

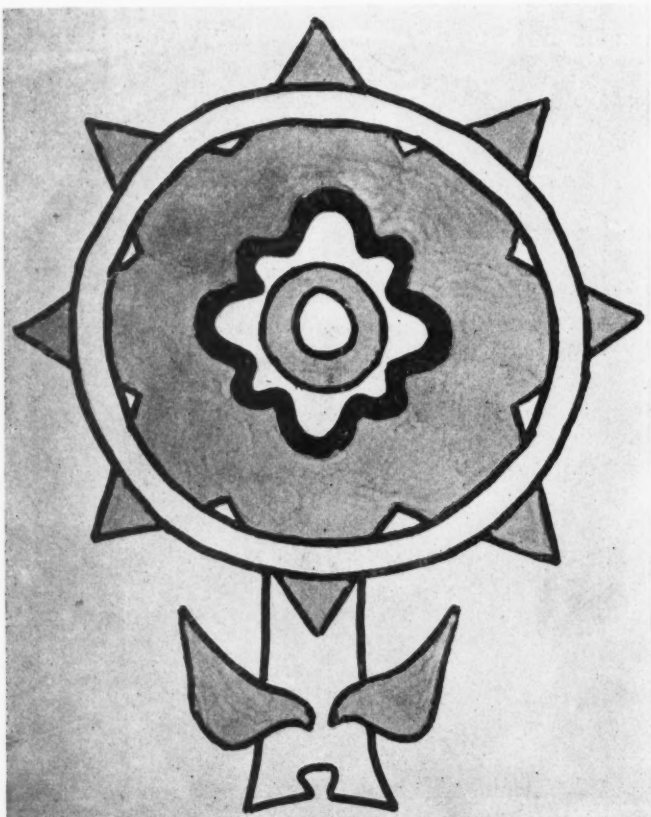
Checker Board Designs, Bird Motive



A. Shimerenski

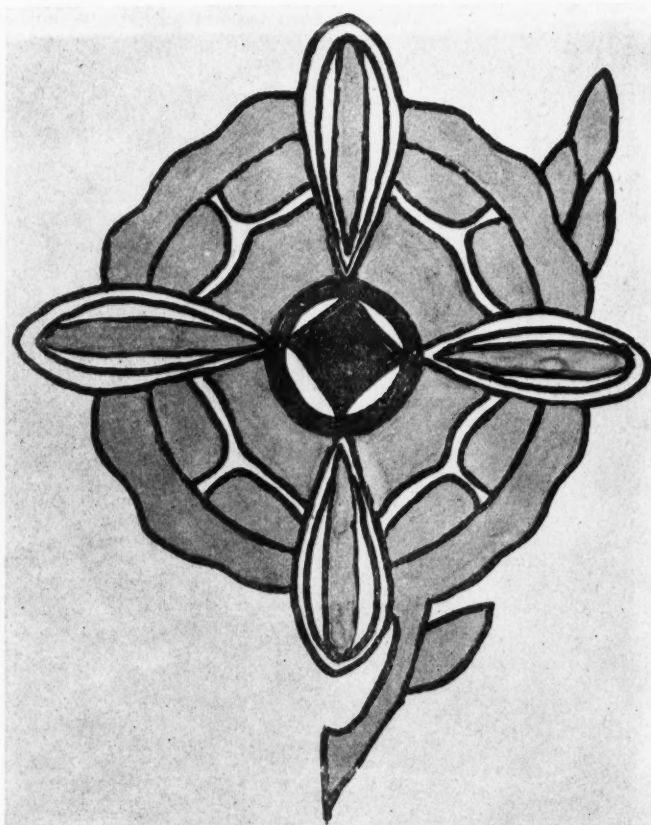


D. Dorward

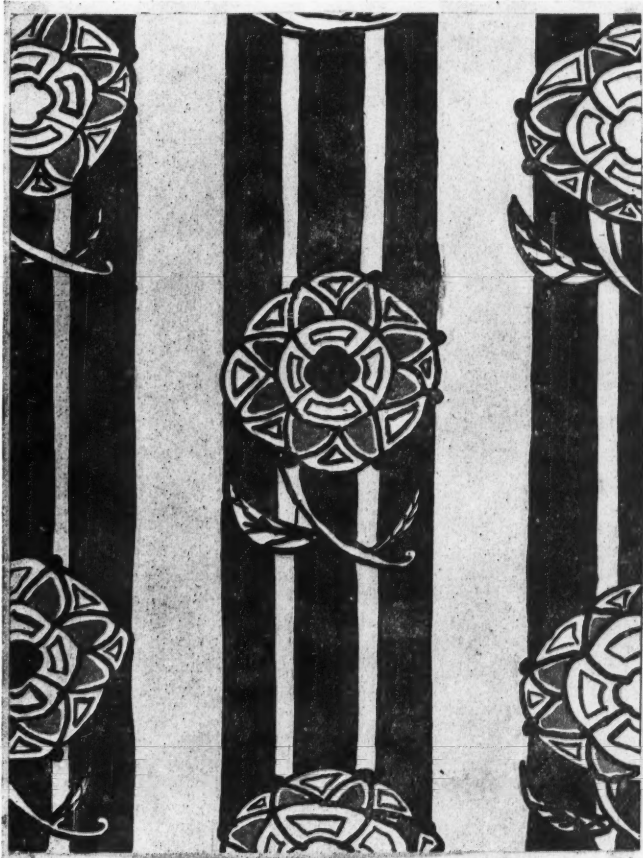


M. Epp

Units Based on Circle



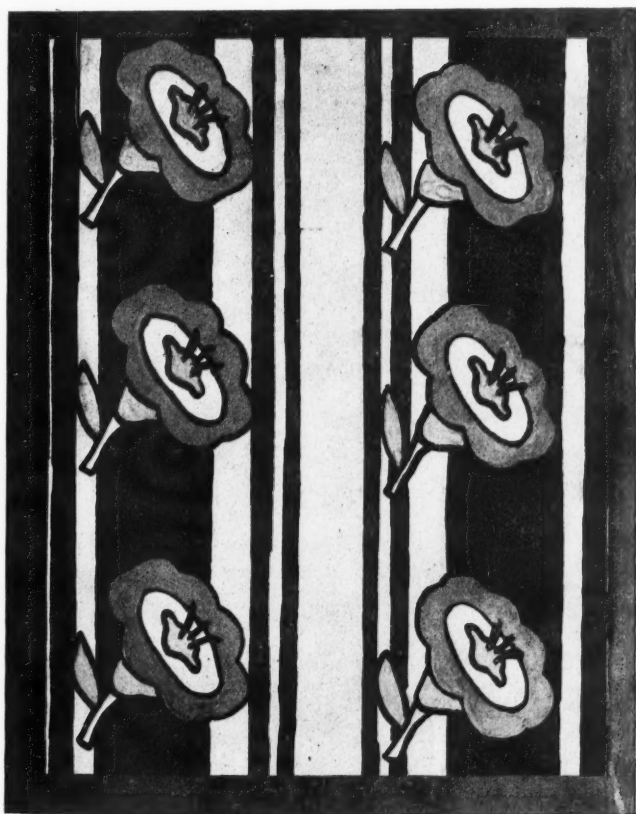
V. McKay



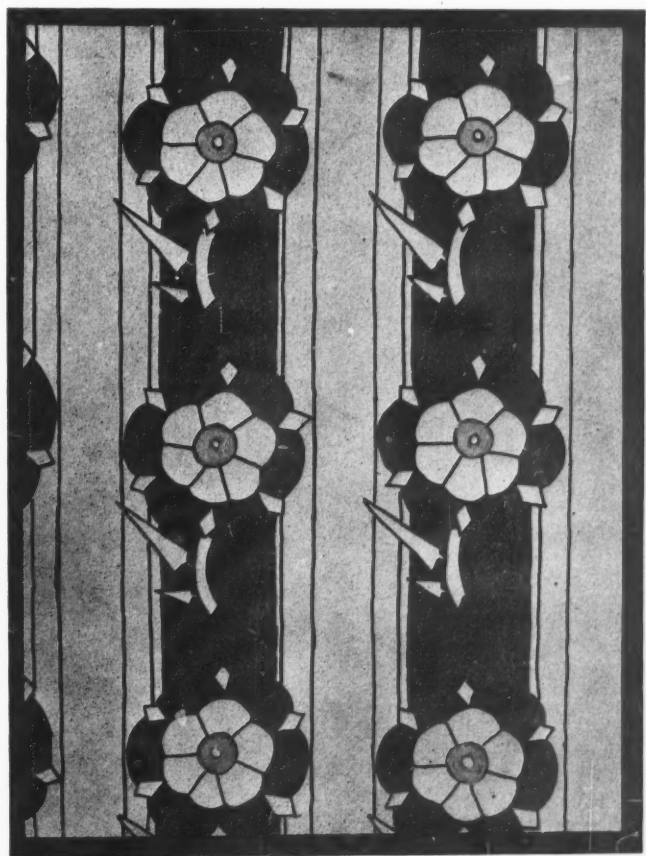
S. Cutler



A. Rosenblum



A. Miller



M. Snider

Stripes Used with Units Based on Circle

tive manner, and, in order to prove most satisfactory and strong, the design "stuff" must touch the lines forming the boundaries of the given area. This avoids tiresome, blank spaces all around the edge. Spaces or areas, based on the geometric with pleasing variations yet restrained edges, soon show power over the indefinite, wavering ones. This has been learned through paper cutting.

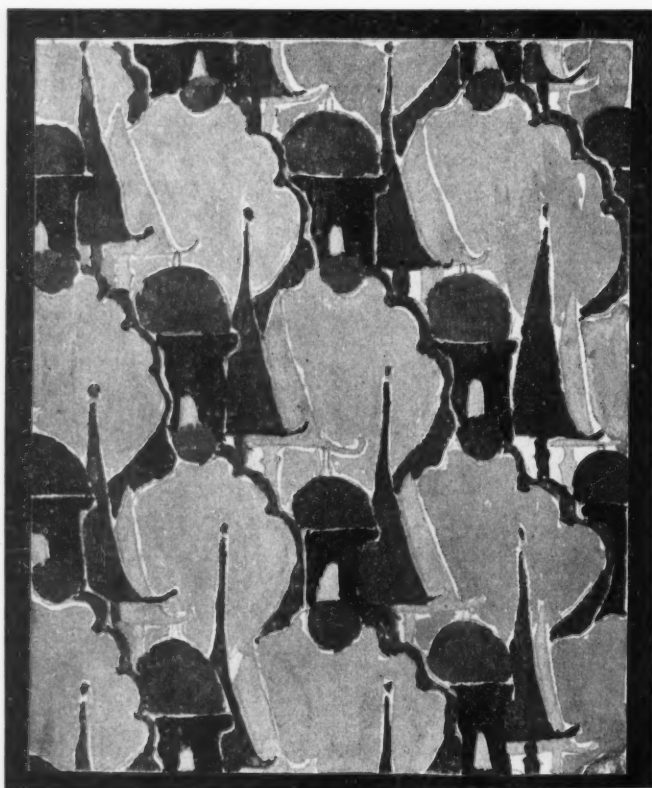
Realistic results were always very much discouraged in favor of the abstract, with no illustrative materials in the way of pictures and models, and with only a general knowledge of the bird or animal or landscape to be used. The imagination was the only source of ideas, the more fantastic, the better, for at the end the final judgment is whether the design is pleasing or not in its decorative qualities.

With various groups different subjects were used, such as flowers, birds, fish, animals, shops, castles and landscapes. In some cases they were encouraged to make several designs, using different subjects for each.

When it came to the problem of making a large design of a bold and forceful character, suitable for an all-over pattern for cretonne, which might be used in a decorative scheme, the problem of design units had already been solved. For a repeat a simple "checker board" repeat was selected and, in the alternate squares where the units were missing, a stripe design of interesting and unusual variation was used. This stripe was to be similar to one sympathetic in character with the unit used. It was also to be strong in black, as the unit was to have many light areas.

All through this whole procedure absolutely no illustrative material was placed before the classes and but few very unfinished and "sketchy" drawings were made at the black board, nothing that could be copied.

In the use of color economy was exercised, so that the greater part of the effect was to be produced with black. Bright colors in small quantities were used at the end to give brilliancy and



Design for Printed Silks or Foulards—A. Fitzmorris



Design for Printed Silks or Foulards—W. Naughton

sparkle. One or two or possibly three colors were used, but the main idea was to get the maximum of effect with the minimum of color.

The large stripe and round flower designs were done with much the same feeling by other groups than the "checker board" cretonne designs, but in this case the pupils started out with a circle which was divided into as pleasing areas with variations as possible. Just enough was added so as to give the idea of an abstract flower. After these were finished a study was made of stripes in which the chief interest laid in variety of widths and values. For this purpose cut paper again was called into service. Pleasing inter-relations of widths and values were soon produced, because in this case the possibilities are limited to one dimension.

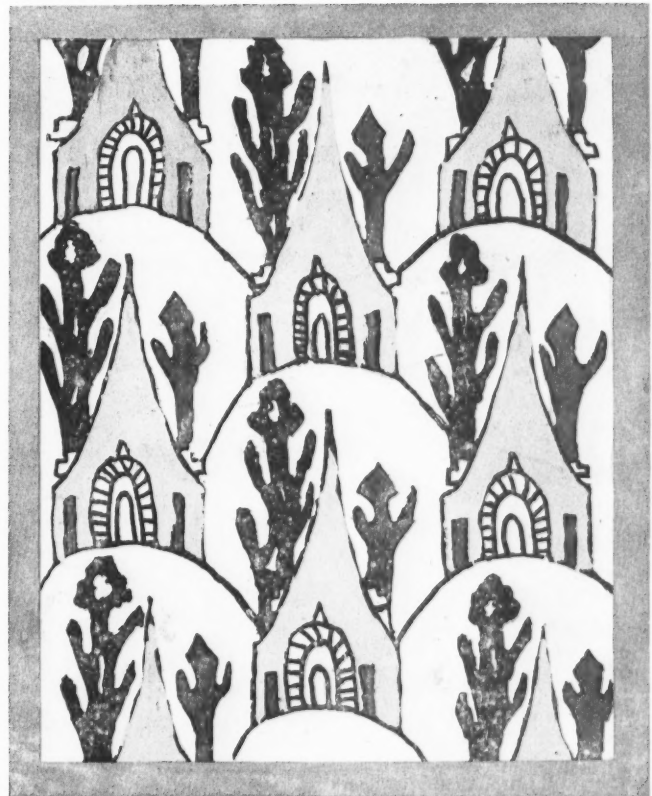
After playing with this idea and its significance realized, the stripes were used in combination with round flower designs, the latter being placed so as to break the stripe at regular and pleasing intervals. The use of black and color in this type of design was similar to the "checker board" cretonne designs.

Following these designs in which boldness, strength and somewhat daring effects were sought, more dignified all-over designs were tackled. These were for foulards or printed silks and no limitations were made as to number of colors. No black was used. The units were towers with landscape placed in a vertical rectangle. The structure upon which the repeat was made was the familiar O. G. and, as the design developed the construction lines disappeared, so as to give more mystery and subtlety to the surface effect. In the use of color a scheme using analogous or neighboring colors on the spectrum was decided upon. To this were added at the end small quantities of opposite color for accent.

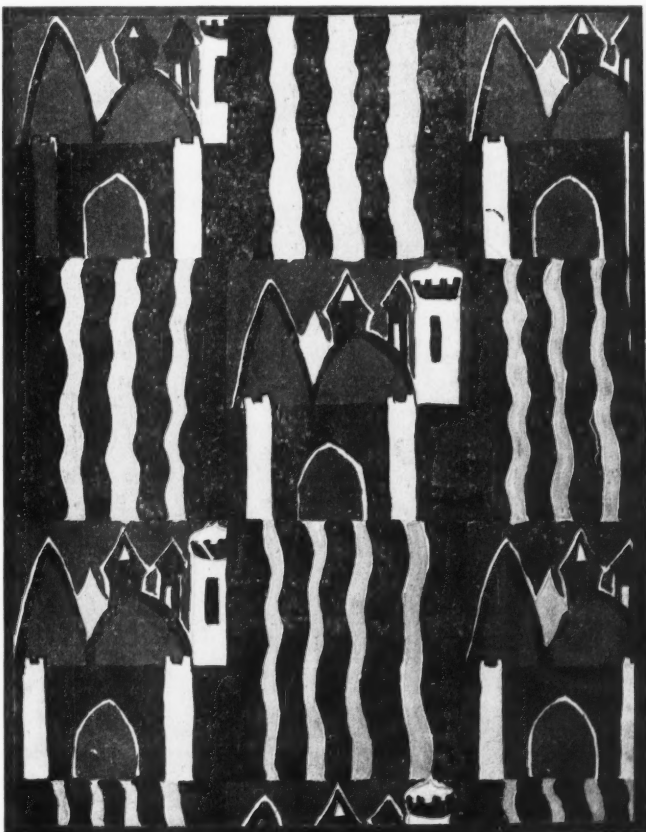
All through the study of design for beginners a definite plan for the use of color and value is most essential. For just as it is essential to have guiding principles upon which the imagination can stand in creating designs, so we must have a working scheme to keep color under control.



Design for Printed Silks or Foulards—G. Beck

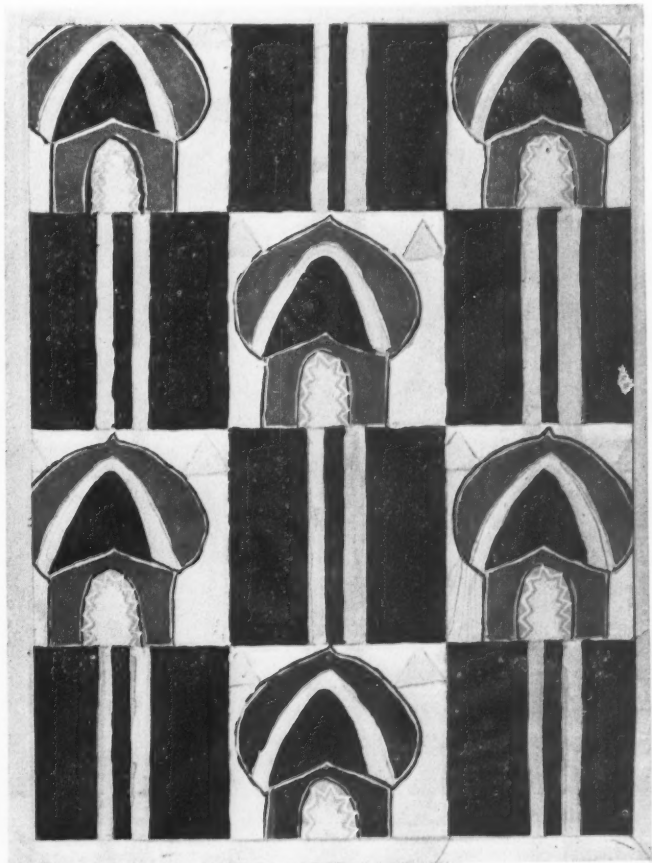


Design for Printed Silks or Foulards—F. Braunstein



G. Jaeckel

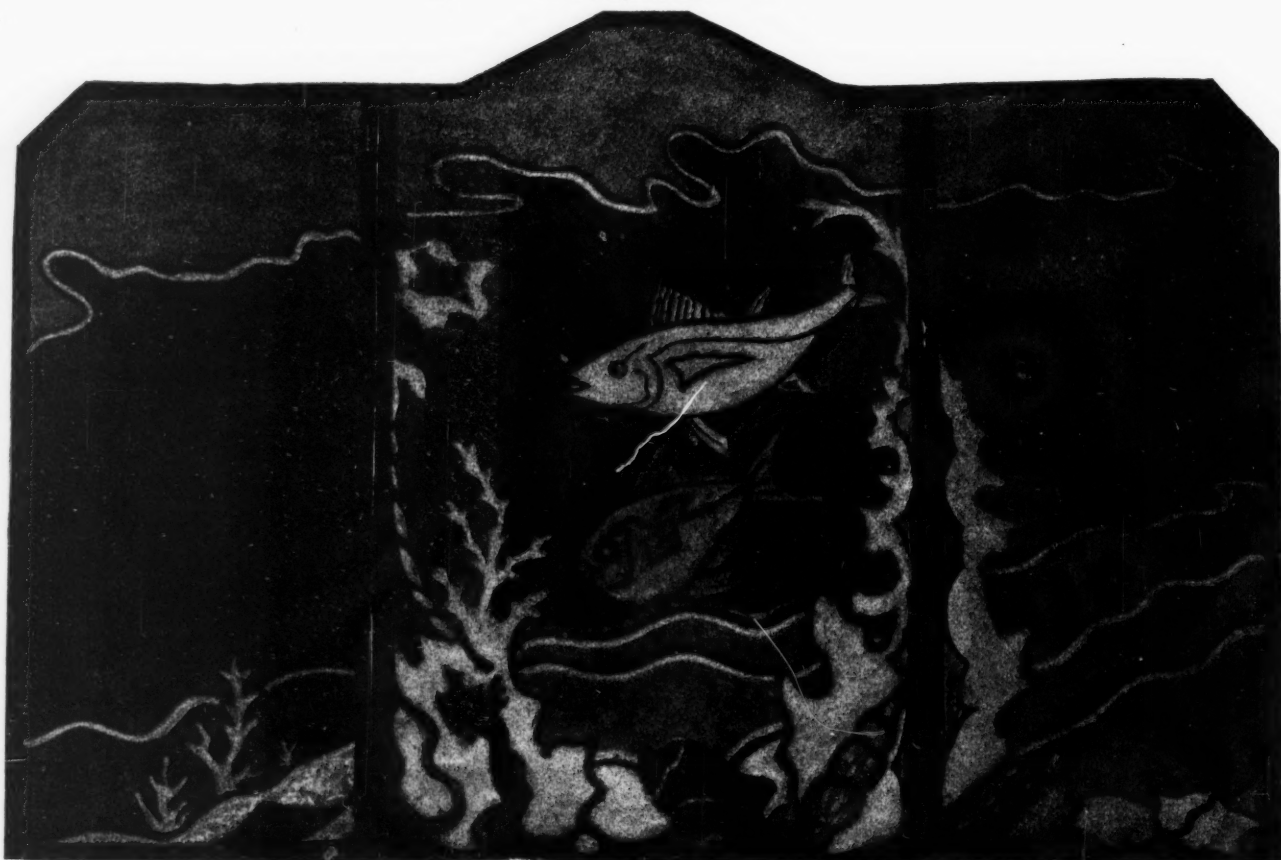
Checker Board Designs, Tower and House Motive



A. Schlesinger



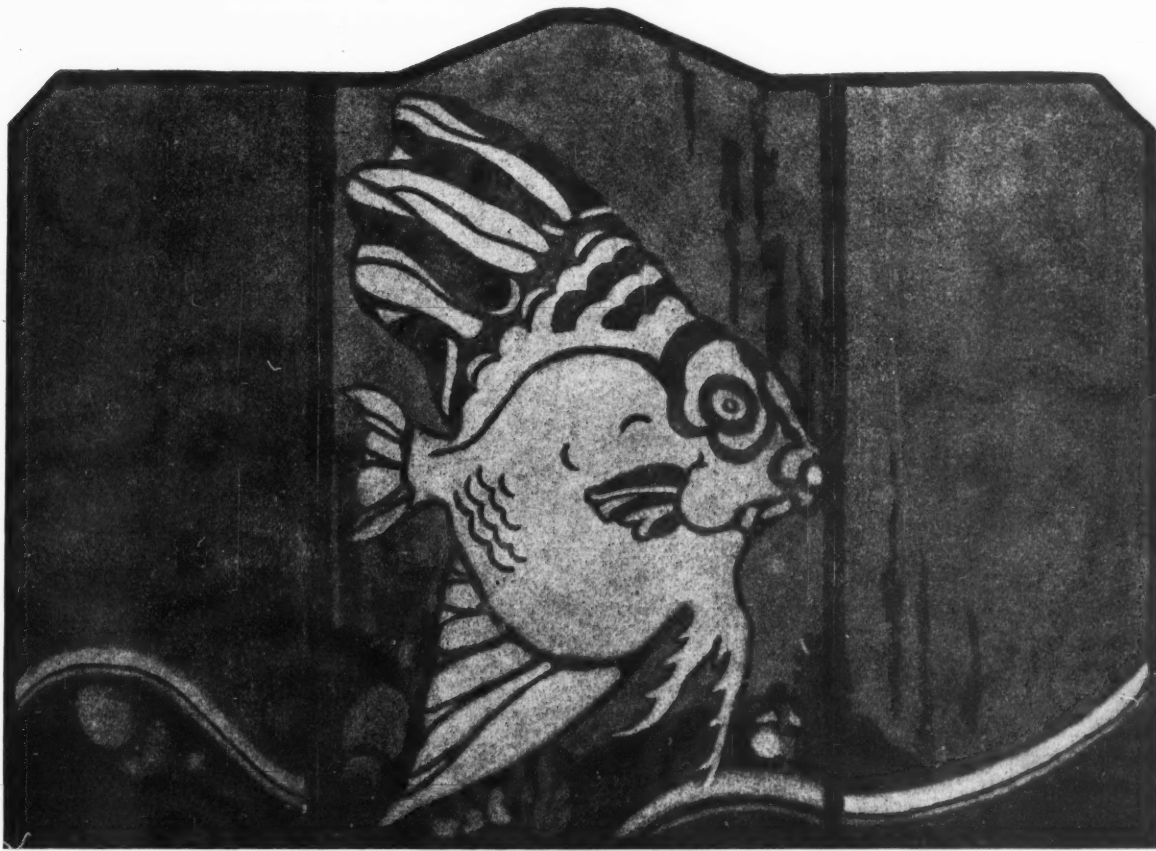
Betty Harris



Kathryn Nicholls

Screen Designs by Students of the Albany, N. Y., High School

These telephone screens showing decorative fish panels were made by students under the instruction of Miss Winifred K. Kaley in the advanced design class of the Albany High School. The designs were first worked out in charcoal. The completed



Elberta Thomas



Evelyn Klopheus

Screen Designs by Students of the Albany, N. Y., High School

screens were carved out in cut paper applied to an Upson board foundation and finished with several coats of shellac. The values of the colors selected followed closely the values of light and dark worked out in the charcoal drawings.

DESIGN



Kathryn Watkins

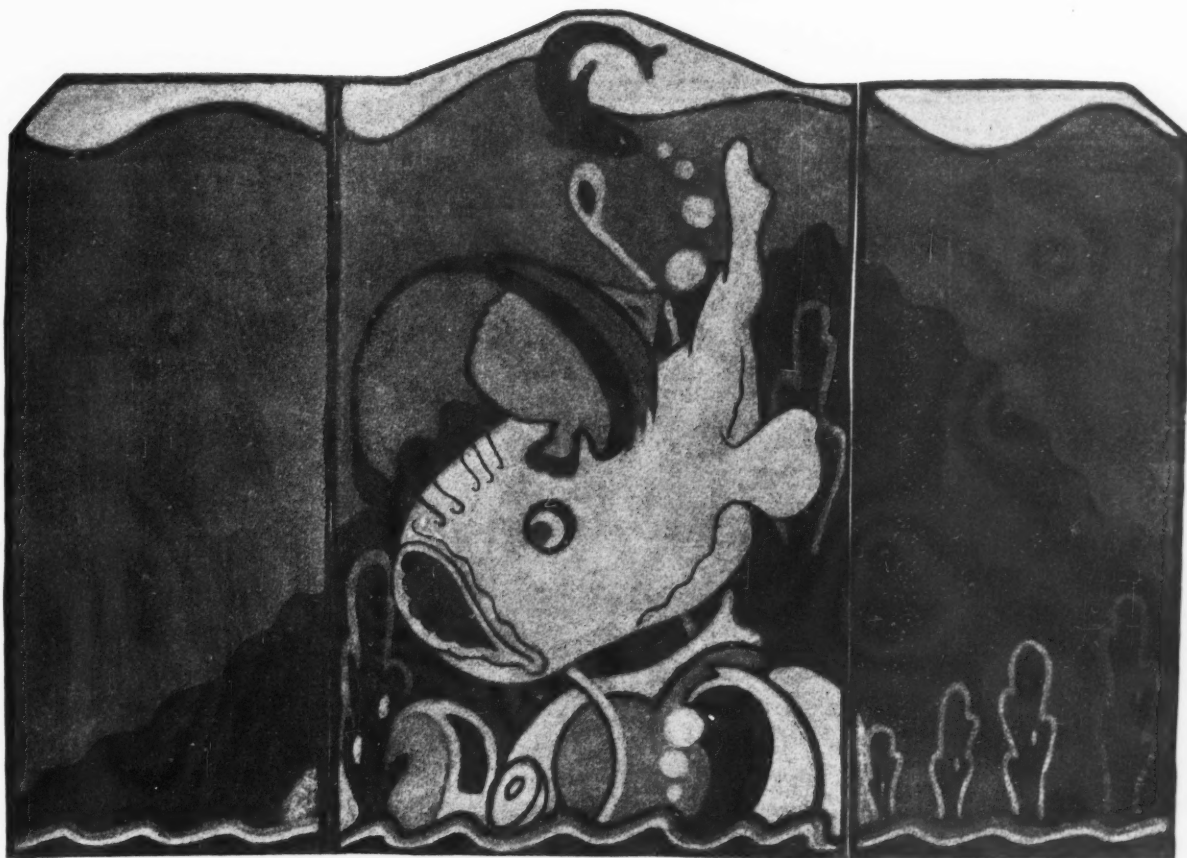


Margaret Horn

Screen Designs by Students of the Albany, N. Y. High School

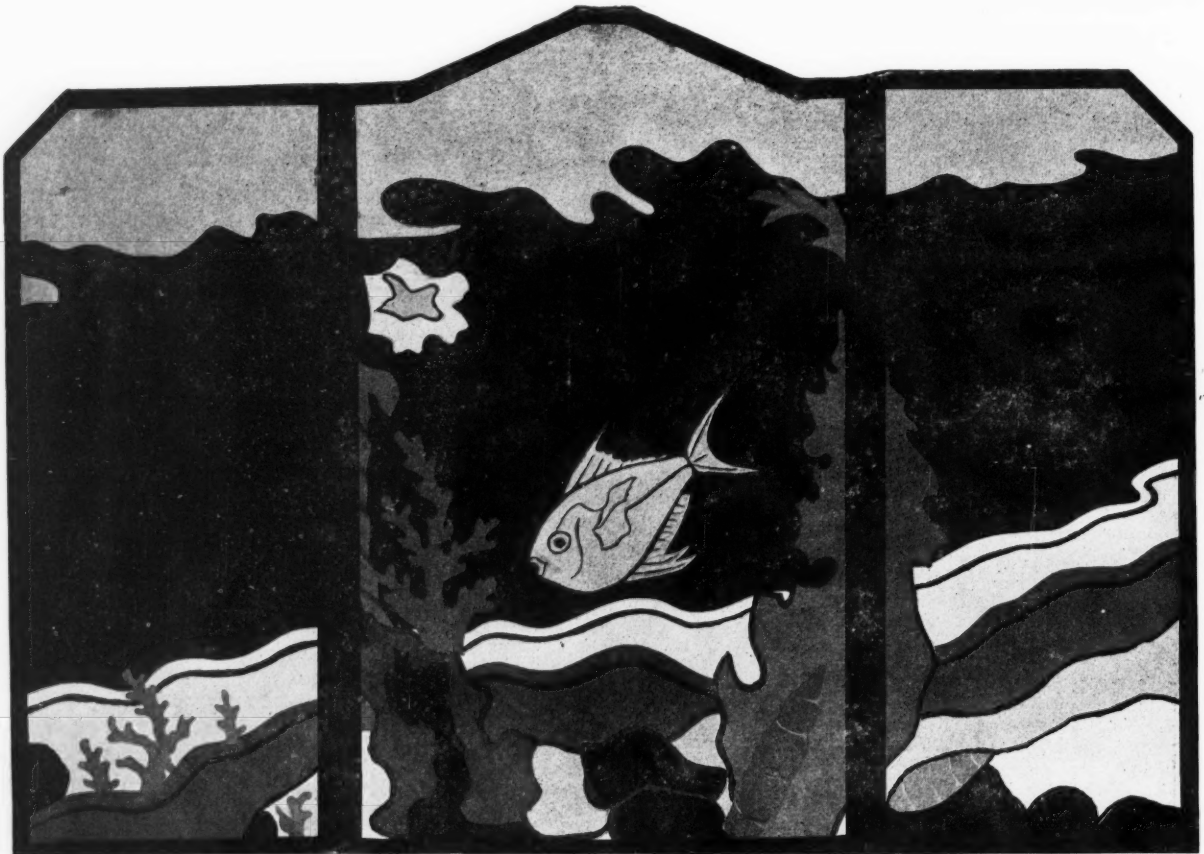


Martha Harding



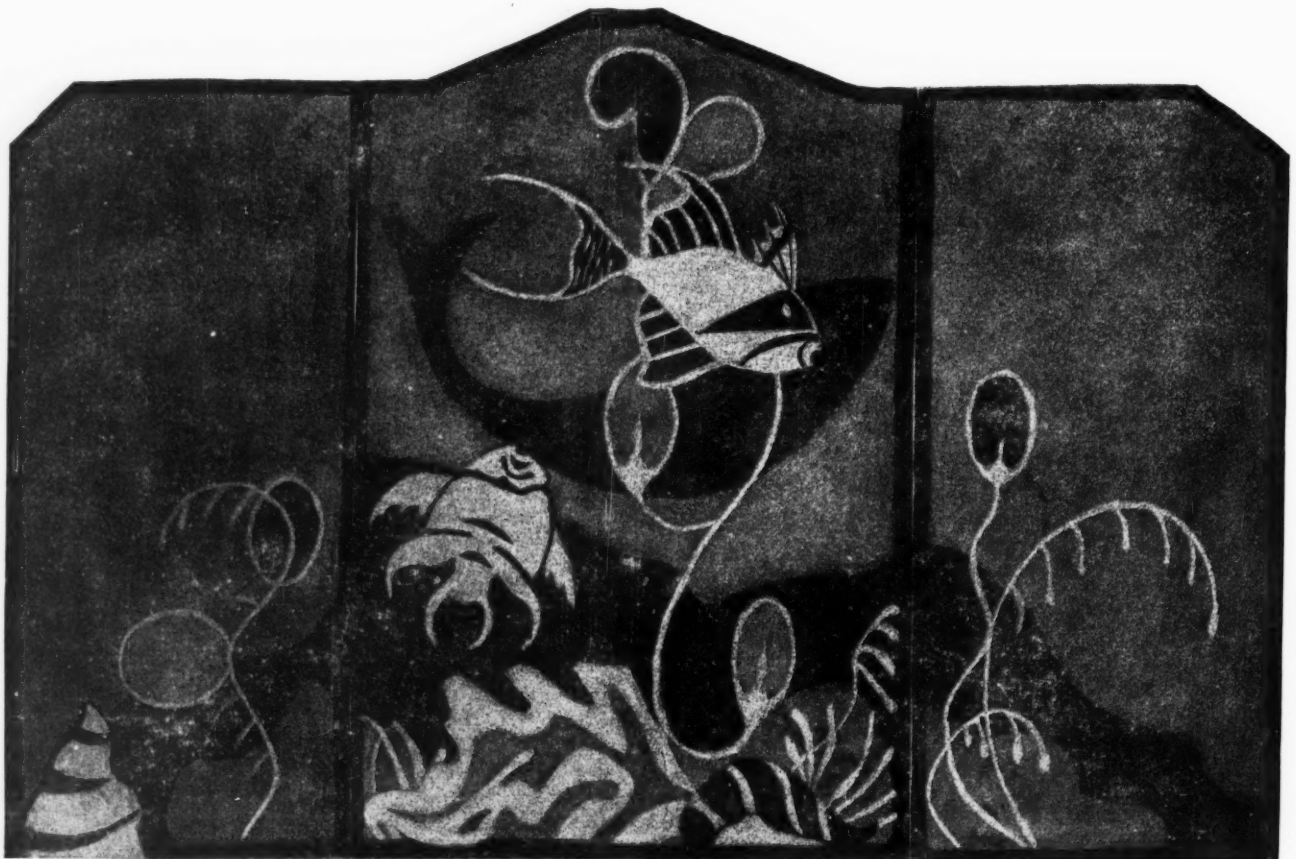
Dorothy Hunter

Screen Designs by Students of the Albany, N. Y., High School



Frances Seibert

Photograph of Finished Screen in Red, Blue, Green, Purple and Black



Frances Seibert

Screen Designs by Students of the Albany, N. Y., High School



A Copper Lustre Plate—Jetta Ehlers

BEGINNERS' CORNER

Jetta Ehlers . . . 328 Belmont Avenue, Newark, N. J.

A COPPER LUSTRE PLATE

BECAUSE I want to show you how material published in the magazine may be adapted to your use, and because animals are such good fun to do, I am giving for this month's problem a plate with a festive deer. You will recognize it, I am sure, as one of the Persian tiles by Mrs. Robineau in the October number. One might find inspiration and suggestion for the whole winter's work in these things from the Persians which you will do well to study. The motif I have used has been somewhat simplified for our purpose but the spirit of the design has not been lost. At first glance you may think it rather too complicated for a beginner, but by studying the design you will discover that it does not repeat in a regular way tho at first sight, outside of the deer, one might think it did.

This type of design is easier than any other for the beginner because of its irregular lines. If a design is a regular repeat any inaccuracy in the drawing is at once in evidence. This is not the case if it is what we term a "free" design. The modern

movement in art is all in this direction. When china decorators were taking their first step towards serious art work most of the designing was along the line of the purely abstract. Many who can look back to those years remember the stupid unmeaning work which was done at that time. It probably did more to prejudice people against conventional work than any other one thing. Happily we have worked through and away from that to something much finer.

We will carry out our problem with Copper lustre, a very delightful medium with which to work. Make a very careful tracing and do not hurry over this part of the work as something boresome and uninteresting. Study the contour of the various forms closely before you begin working so you may fix them in your mind. I have repeatedly seen pupils lose all the spirit and grace of a drawing by careless tracing. Broken-back curves and angles that were never meant to be are the result. If you have the right attitude toward your work no part of it should be irksome.

After you have completed transferring the pattern to the china go over the outline with India ink. When this has dried, which will be practically at once, rub it down with a piece of fine sandpaper or emery cloth until there is just the faintest grey

line to guide you in the painting. The lighter you can make this line the better. Lustre has an aggravating habit of settling or curdling along a tracing or pencil line if it is at all heavy, and the result after firing is very unsightly. Make your ink line as fine as you can to begin with.

Having satisfactorily completed this part of the work you may proceed with the lustre. There are several grades of Copper lustre some of which are very blue in one firing. Do not be discouraged if this happens but cover with another coat of lustre and refire. In most cases a second coat is needed to produce a good rich copper and sometimes even a third. If very heavy it should be diluted with lavender oil. The result will be much better. Buy the lustre of a reliable firm and get the best. This is one of the lustres which do not need to be padded. Use a No. 4 square shader for the solid parts and a pointed No. 4 for the lines. Lay in the background first, being careful to keep the edges sharp and clean cut. If any lustre gets over into the pattern, clean with toothpick and cotton moistened with alcohol, being sure that every vestige of it is removed. You can determine this by squinting at the piece held slant-wise.

The background being laid proceed next to the lines. It will be necessary to clean the stems and scrolls with toothpick and alcohol. Be careful not to use too much alcohol as it will spread and run if you do. Squeeze out any surplus before you start in. A very good effect is obtained by covering the whole plate with a coat of Yellow Brown lustre after the Copper is fired.

The most interesting thing on which to use Copper lustre is the common yellow kitchen ware. If you are lucky enough to find a yellow earthenware pie plate upon which to work out our problem you will have a most charming piece when completed. Very few are made these days, but by watching the shops it is possible to round up one occasionally.

And now of course a "do not" or two to close with.

Do not make a careless tracing if you wish to have a good looking piece when finished.

Do not pad Copper lustre. Paint on as evenly as you can, any streaks unless very thick and heavy will disappear in the firing.

Do not fail to absolutely clean any places where the lustre has gone over. The slightest trace of it will leave a stain. My advice concerning both Copper and Silver is to clean until perfectly spotless, and then clean it again.

Do not have the cotton too wet with alcohol for cleaning. As before mentioned, do not wind the toothpick with a lot of cotton. The less the better.

ANSWERS TO CORRESPONDENTS

M. K. N.—I notice in your list of colors Garden Lavender Compound. Can I use that with lustres and get the same effect as with Lavender oil?

Ans.—You are safe in using Garden Lavender Compound exactly as you would use pure Garden Lavender oil for any purpose.

CERAMICS AT THE PARIS EXPOSITION

(Continued from Page 122)

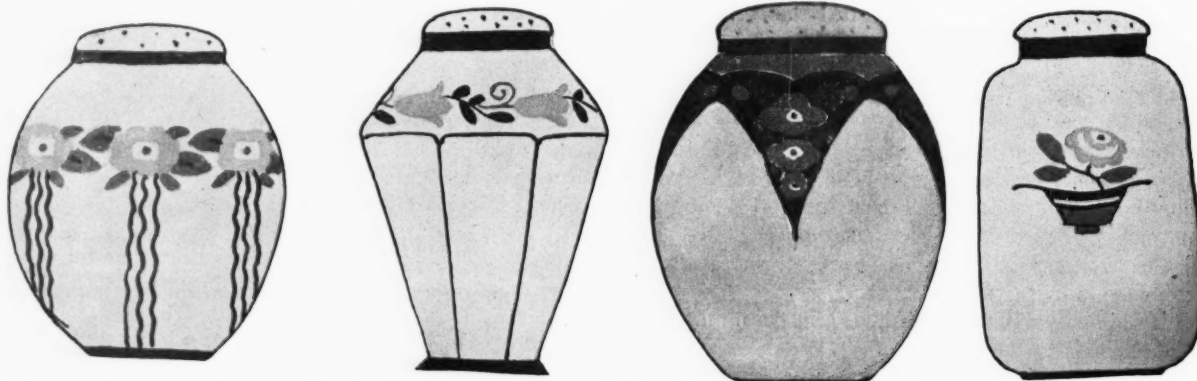
work decorations differ in technique as well as color, blue grey on a grey stoneware. The delightfully suggestive, rather crudely modelled figures, which surmount his vases and form handles, are also reminiscent of Jais Nielsen but different in technique and more suggestive of the Korean influence. Like the work of Jais Nielsen, that of Knud Kyhn suggests possibilities in the decoration of quaint tableware for porch or garden tea rooms.

The designs of Jens Thirslund are remarkable for their freedom of brush work, harmony of line and imagination. They are delightful in color, suggestive of very old and greyed Japanese drawings. Unfortunately the Kohler & Naestved Pottery for which he works, has a body which does not give the effect of being ceramically durable, and all objects have a final finish which has the appearance of having been smoked and blackened. The effect is rather intriguing for some purposes but limits its use to certain types of interiors. The brush work would adapt itself admirably to any informal tableware and library ceramics, or for use with low toned informal interiors.

P. Nordstrom, who also works for the Royal Copenhagen Manufacture, shows an admirable command of stoneware technique; both the brush work in grey and blue and the more formal designs in brown are freely and directly done with simplicity and fine regard for placing and spacing of the decoration. The carved patterns on covers and under the mat glazes are well considered from the point of view of adding interest to the texture rather than that of calling attention to the design itself. He uses some interesting crackles and glazes suggesting the Korean. Carved wooden covers are used with many pieces. A most satisfying pottery for the average cultivated home.

Th. Bindesboll's large jars show boldness and bigness of both technique and design. He justifies the title of "Viking" given him among the potters of Denmark. Architecturally, his work, as well as that of Willumsen, is of the greatest value for interior or exterior decoration.

(To be continued)



Vase Designs—Jetta Ehlers